Musical and Sewing Machine Gazette:

—DEVOTED TO THE—

PIANO, ORGAN AND SEWING MACHINE TRADES.

VOL. I. NEW YORK, SATURDAY, FEBRUARY 14, 1880. NO. 2.

TO THE TRADES.

When in the natural course of trade two or three commodities are constantly associated with each other, it may be reasonably inferred that the association fulfills some useful purpose. Such an association exists between Pianos, Organs, and Sewing Machines. In thousands of sales-rooms outside the larger cities of the Union these three commodities are kept on sale together. Obviously, they are so associated in compliance with the requirements of business.

The relationship between pianos and organs has always been recognized, and in conformity therewith journals have been established to combine the information connected with these two kindred branches of manufacture. But the comparatively new relationship established by the practical workings of trade between pianos, organs and sewing machines, although clearly recognized for some time past, has not hitherto called forth any newspaper to their joint interests.

The want of such a newspaper is unquestionably felt, and has to our certain knowledge been strongly expressed by dealers in these commodities throughout all parts of the country. Such of these dealers as would keep informed of the condition of the three branches of trade are now forced to take two papers, although one could be made to answer their purpose. It is to fill this want that the publication of

The Musical and Sewing Machine Gazette

has been essayed. In offering, therefore, to the public a weekly newspaper devoted conjointly to the interests of the piano, organ and sewing machine trades, the publisher feels that he is subserving a useful purpose and endeavoring to keep the art of journalism abreast of the march of events.

The aim of "The Gazette" is not to be a mere advertising medium, but a vigilant and readable newspaper, giving the latest, fullest and most trustworthy news concerning all matters of interest to those whom it seeks to represent, and its motto will be, "Always useful, always just."

HOWARD LOCKWOOD, PUBLISHER,

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Attest. [Seal.] J. L. CAMPBELL, Secretary.

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THE MUSIC TRADE.

Midwinter Piano Trade.

ALTHOUGH January and February are generally regarded as comparatively dull months in the piano trade, they have this year proved remarkably busy ones, as will be seen by the following interviews with manufacturers obtained by a reporter of THE GAZETTE:

A member of the firm of Chickering & Sons said: "Trade is so brisk that we can't make our retail stock as good as we want it. We are over 400 pianos behind our orders. Trade is a long way ahead of what it was this time last year, notwithstanding that last year was the second or third largest year we have known in the business. We are increasing our working force as fast as we can and still are unable to keep pace with the demand."

William Steinway said: "Trade is a great deal better than it was this month last year. There has not been such a busy February with us for ten years."

Albert Weber said: "Trade is going up and stock is going down. Prices are advancing steadily. Business is a great deal better in every way than it was last February. Indeed there has not been any change from what it was before the holidays."

"Business," said Joseph P. Hale, "is double what it was last February. February is not generally a dull month for large jobbers, though it is for small dealers. I attribute the activity of trade to the general abundance of money. The farmers have sold their grain and other crops at good prices, and people generally are getting out of debt and, therefore, have more money to spend. The truth is the piano is no longer a luxury, but a necessity. The want has existed all the time and it has just been a question with most people of getting the money to fill it. Shortly after I came back from California I was one day in the store of Kimball, in Chicago, when a countryman driving a span of horses stopped at the door. He had his wife and daughter with him. They came into the store and the man walked up to Kimball and said, pointing to the pianos: 'I want one of them things. They've done a foolish thing down in my town. The trustees is gone and voted to have pianny teached in the school. My gal went and tuk one lesson, but when she went down again they said she couldn't tuk another, 'cause she hadn't a pianny to practice on. But the judge's daughter was 'lowed to go on taking lessons 'cause she had a pianny. Now, I want one of them things, and I got the money in my pocket to pay for it.' Kimball showed him one of my pianos and some others that were higher priced. He chose mine, but the daughter wanted one of the higher-priced pianos. 'Do you think I'm a fool, gal?' he said, 'I've got other gals besides you, and if I give all to you, there won't be anything left for them when their time comes to get a pianny.'

"You see," continued Mr. Hale, "the piano has become a necessity with the people to raise their daughters up to the standard of the judge's daughter. Why, I remember, as far back as 1860, just after I had started in business, a lady dressed in calico came into my place one day. She said that she lived in Jersey, and some of her neighbors having my pianos and liking them, she had come to me. "I've worked hard for eight years, taking in washing," she said, "to get my daughter a piano, and I've laid up just $200 in gold. I want to know if you can give me a piano for that. My daughter must have a piano, because if she can play just as well as the judge's daughter across the way the young men will just as soon come to see her as go to see the judge's daughter.' I told her I would let her have a piano for that money, and she counted it out of a little bag and went her way."

Ernest Gabler replied: "Business is twice as good as it has been in any year during the last six. It is better than I have ever known it in February, and I have been making pianos for twenty-five years. I attribute the activity of business to the fact that people are getting ahead in money matters, and the increase in my own business to the additional fact that they are beginning to appreciate the better class of pianos."

"Business is just the same as before the holidays," said N. J. Haines, Jr., of Haines Bros. "It is a great deal better than it was last February, although prices continue to go up. We are considerably behind our orders. The unusual activity is caused, I think, by people having more money to spend than formerly and to the very general disposition there always is to buy on a rising market."

"The only news that we know," answered Billings & Co., "is that we are kept as busy as we can be, trying to make pianos fast enough to fill our orders, and for all that we are still far behind them. Prices are steadily rising, but the orders keep coming faster than ever."

Kranich & Bach said: "We are very busy. The business of this February is more than double that of last February; and February, mind you, is the dullest month of the whole year. Last year we were turning out ten to twelve pianos a week. This year we are turning out twenty-five to thirty a week. We sell our 'baby grands' as fast as we can make them. We only wish we had a hundred of them."

"Business," said J. & C. Fischer, "is 100 per cent. better than it was last February. The improvement is due, we think, to natural causes. There is an active demand for all kinds of produce. The farmers get good prices for their crops, and having money to spare, spend it for luxuries."

"Trade was never better than at the present time," said Decker Bros. "We are working on full time, and are yet far behind our orders. Our agents are paying promptly, and there seems to be a plenty of money in circulation. But don't expect this rush to last. It will, no doubt, gradually die out and give place to a good, healthy trade, that will continue for the next five or six years.

✓ Ignace Pleyel.

IGNACE PLEYEL, the famous pianoforte manufacturer of Paris, was the twenty-fourth child of Martin Pleyel, a village schoolmaster, and a lady of noble parentage, who was disinherited because of her marriage. He was born in 1757 at Rupperstahl, not far from Vienna. His mother having died at his birth, his father married again, and had another family of fourteen children, yet he lived to be ninety-eight. Count Erloedy, a Hungarian nobleman, detected talent in young Pleyel, became his patron, and paid the expenses of his education under Hayden. Pleyel afterwards became chapel-master of the Strasbourg Cathedral, and composed many excellent works. Political persecutions, however, drove him to Paris in 1805, and there he soon leaped to fame as a piano-maker. In 1834 the firm he founded employed 250 hands and manufactured 1,000 pianofortes, which number was considered enormous at that time. Some American manufacturers make as many now in a few weeks. A few of Pleyel's upright pianos are still in use in this country.

✓ Handel's Harpsichord.

HANDEL'S favorite instrument was a harpsichord, which very much resembled in shape a modern grand piano. It had two rows of keys, each with a compass of four octaves and seven-eighths—G to F. It also had four strings to each note, and the strings were stretched horizontally, as in a pianoforte; but they were vibrated, not by hammers, but by plectra or short fingers of quill. Two of the strings were tuned in unison, the third an octave above, and the fourth an octave below these. The upper row of keys pressed one quill against only one of the strings, while the lower, by use of stops, caused the quills to strike one or two strings, and to increase the tone brought another and separate row of quills into action against a third, finer and shorter string placed under the others. The player, by the use of stops, while pressing down a single key, could make two strings sound in unison, and a third an octave above. The upper row of keys was used for playing the soft passages. This harpsichord, which was bequeathed by Handel to his secretary, a Mr. Smith, is now in the South Kensington Museum, London.

It is related that Handel's performance on this instrument was so fine that, even after the loss of sight compelled him to trust to his inventive powers in playing his embellishments of the vocal and orchestral score at the Opera House, London, it frequently diverted the attention of the audience from the singing to the accompaniment. This greatly exasperated the singers, one of whom once threatened that if Handel monopolized the attention of the audience again, he would jump down upon the instrument and destroy it. Handel was excessively amused at this, and replied: "You vill jump, vill you. Very well, sare; be so kind and tell me ven you vill jump, and I vill advertise it in de bills."

THERE exists a strong demand for a cabinet organ for home practice, and on pedals, so that the student may have the benefit of pedal practice as upon a large pipe organ. The "Student's Organ," manufactured by the New England Organ Company, is said to be specially adapted to meet this want, and, at the same time, its musical capacity is adapted to the requirements of the parlor. It is so ingeniously arranged that a performer, by retiring the pedals, can himself blow the organ, or it can be blown for him by an assistant. The case is of richly veneered solid black walnut, and the instrument is considered to be altogether a very desirable acquisition for any amateur or professional organist.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 223,994. Musical Chart.—Walter E. Cleave and Henry Gordon, Howell, Mich.

No. 224,008. Upright-Pianoforte Action-Frame.—Chas. S. Fischer, New York, N. Y.

No. 224,042. Music-Rest for Piano-Fortes.—Edward A. G. Roulstone, Boston, Mass.

No. 224,091. Pianoforte Action.—Henry Ketten, Paris, France, assignor to Chickering & Sons, Boston, Mass.

No. 224,152. Automatic Key-Board Attachment for Musical Instruments.—William J. Crane, Pottsville, Pa., assignor to Charles W. Barker, same place.

No. 224,204. Drum-Cymbal.—Timothy W. McKeever, New York, N. Y.

B. N. Smith & Co., makers of piano legs at Eleventh ave. and Twenty-first street, have also begun to make cases. They are now filling a single order for 1,000 cases. They say they are overrun with orders for piano legs. They have seventy-five men at work now, and could employ twenty-five more carvers if they were to be had. They have two machines for carving legs, and thereby expect a great saving of labor. These are said to be the only machines of their kind in the city. Smith & Co. bought these machines at the sale of a bankrupt firm, the head of which invented them himself.

The first piano-forte made in Sydney, Australia, is exhibited in the Sydney Exhibition. It is made by William Ezold, formerly an employee of Ernst Kaps, the Dresden manufacturer. The only originality claimed for the instrument is a "combination pedal," whereby the soft pedal is made at the same time to depress the keyboard and to move the hammers nearer to the keys. This, it is said, gives uniform delicacy throughout the scale, and enables the performer to produce the pianissimo passages evenly and with perfect ease.

J. B. Woodford, secretary of the Palace Organ Company, was in the city this week. He says business was never better, notwithstanding this is the dullest season of the year in the organ trade. The company is about three hundred instruments behind its orders.

The New England Organ Company is running its factory day and night, and intends to build another wing shortly in order to meet the rapidly-increasing demand made upon it.

The Massachusetts Organ Company is anxious to secure energetic and trustworthy agents in the South and West, to push the sale of its organs, and not of an orguinette as was reported last week.

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GREAT SUCCESS. **Once more I am permitted to send forth my Holiday Greetings.** Never before has my enormous business been so large as it is at the present moment, now nearly **a hundred thousand** of my celebrated instruments have found their way to happy firesides in all parts of the civilized world. Upon the strength of this great success, our citizens have chosen me their Mayor, by the largest majority ever before cast. So great has been the demand for my world renowned instruments, (many of which I saw while traveling in Europe last year.) I am compelled to erect the largest factory (that is selling direct to the public) on Earth. Situated as it is on one of the finest locations in N. J., at Washington, Cor. Rail-Road Ave., and Beatty St., (Name of street changed to Beatty, by act of council in honor of the great enterprise,) and within one hundred yards of the Junction of four different rail-roads, leaving for all parts of the country. Some idea of this immense structure can be gained from the following viz., In its construction over three hundred tons of lumber were required, thirty tons of slate were used in its roofing. It contains nearly four hundred widows an Engine of sixty horse power, drives over $9,000 worth of the finest wood working machinery. The above cut gives but a faint discription of this mammoth building. ☞ **Labor and Material is Advancing,** if you ever intend to buy an instrument, **Now is your Opportunity.** If you do not want one for your own fireside, buy for a Holiday Gift for your friend. ☞ Latest Illustrated Newspaper, (Holiday Edition) **Sent Free.** ☞ **Please show this Holiday Offer to your Friends.** ☜

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Pipe Organ Trade.

IT is not to be wondered at that the competition between pipe-organ builders is often of a very sharp kind, more especially when the "bids" are made upon a large instrument. This competition results from each individual organ being different from the other with regard to stops, width, depth, &c., every church having its peculiar-shaped receptacle for the instrument that is to adorn it. On account of this, it is sometimes difficult for builders to sell a second-hand organ which they have taken in part pay for a new one; and it often happens that they have to alter it considerably purposely to fit it for the parties purchasing it, or use its separate parts in the construction of different instruments, made up of partly old and new material. Where pianos and reed organs are turned out in the same style by the hundred, pipe-organs must necessarily all be built according to a special and separate specification.

Johnson & Son, Westfield, Mass., have a large amount of orders under contract, of all sizes. They are now building a two-manual organ for the Jefferson Park Presbyterian Church, Chicago, Ill., which is to cost $3,000. It is to be shipped on the 20th instant. This will make the thirty-third organ they have built for parties in that city, all but one of them during the last twelve years. This is a goodly show for this firm, and it can point with pride to Chicago, when its instruments are extolled or dispraised.

This firm has also lately shipped a two-manual organ to the Third street German Reformed Church, Easton, Pa., which was formally opened on Friday evening, February 6. It cost $2,500. The full scheme of this instrument is given below. The great manual contains the following stops: Bourdon, open diapason, dulciana, melodia, octave, flute d'amour, twelfth, fifteenth, mixture (three ranks), and trumpet. The swell manual includes these registers: Open diapason, salicional, stopped diapason, fugara, flute harmonique, flautino and oboe and bassoon. The pedal organ has three stops: Double open diapason, bourdon and violoncello. Pedal movements: Forte, great manual; piano, great manual (double acting), and balanced swell pedal. Accessory stops: Swell to great coupler, swell to great octave coupler, swell to pedal coupler, great to pedal coupler, tremolo to swell, blower's signal, pedal check and patent wind indicator for organist. There are, therefore, twenty speaking stops and twenty-seven draw stops.

Other late organs, built by Johnson & Son, include a large three-manual organ for the North Presbyterian Church, Buffalo, N. Y. Also a two-manual instrument for the Baptist Church, North Adams, Mass., and a two-manual chamber organ for Colonel David C. Robinson, of Elmira, N. Y., son of ex-Governor Robinson, which has twelve stops on the great manual, including still gedacht, 16 ft.; gamba and clarinet and bassoon, 8 ft. The swell manual has ten stops, including voix celeste, corne d'amour, and oboe and fagotto. The last large organ erected by this firm is the one in North Church, Buffalo, N. Y., above mentioned. This instrument possesses ten registers on the great organ, twelve ditto on the swell, seven on the solo (or choir), and four on the pedal organ, besides nine mechanical stops and eight pedal movements. This organ is regarded as a most satisfactory and successful one.

The new organ just built for the Williston Congregational Church, Portland, Me., by Hutchings, Plaisted & Co., of Boston, Mass., contains the following registers: Great organ—Bourdon, open diapason, dolcissimo, melodia, octave, flute harmonique, twelfth, fifteenth, mixture and trumpet. Swell manual—Bourdon (divided), open diapason, salicional, stopped diapason, quintadena, violin, flute d'amour, dolce cornet, and oboe and bassoon (divided). Pedal organ—Bourdon and open diapason. The usual coupling and mechanical registers were also included. This instrument is spoken of as being a very satisfactory specimen of modern American organ building, and does honor to the firm whose name is attached to it. Wm. H. Clarke, the well-known organist and musician, and now connected with the establishment of Hutchings, Plaisted & Co., opened the instrument and displayed all its beauties in a masterly manner, showing himself to be a performer of a really high order.

Wm. H. Davis & Son, organ builders, of this city, report that business has been, so far, very good, and that the future prospects are fair. This firm is now erecting an organ for stock, possessing two manuals and twenty stops. It has also considerable repairing and alterations to make in various instruments. Two of Davis & Son's organs are the one recently erected in the Franklin Street M. E. Church, Mobile, Ala., and a parlor organ for Dr. George Marsland, of this city. The first-named instrument contains the following stops: Open diapason, gamba, melodia, flute d'amour, octave, mixture and clarinet and fagotto, in the great manual; and in the swell manual, bourdon, dulciana, stopped diapason, flute harmonique, violina, piccolo, and oboe and bassoon. The pedal organ has only a bourdon, but of full compass—thirty notes The mechanical registers are swell to great (reversible), swell to pedal, great to pedal, great and swell super-octave, tremblant (swell) and bellows signal. This instrument has been constructed on the only true principle of leaving room for other stops to be added in the future. For this purpose the bellows, wind-chests, &c., have been made extra large, and "spare sliders" provided. No doubt can be entertained that, with the exception of organs of the very largest size, "spare sliders" should invariably be placed in the instrument, room also being left for the pipes. If these "spare sliders" are not afterwards utilized, no harm is done; but if it is ever desired to add new stops to an organ unprovided with them, the cost of such additions cannot but be considerable, and the work necessary will be of a very intricate kind. Sometimes such additions are utterly impossible.

The organ for Dr. Geo. Marsland's house has two manuals. The following registers are contained in the great organ: Open diapason, keraulophon, stopped bass, melodia, violina and flute d'amour. In the swell organ: Violin, diapason, unison bass, gedacht, dulciana, flute, harmonique and an improved kind of tremolo. The pedal keyboard is in compass twenty-seven notes, having a bourdon of a sonorous quality of tone. Mechanical stops are: Swell to great (reversible), swell to pedal, great to pedal, and forte composition pedal to great manual. Also bellows signal.

A. B. Felgemaker & Co., Erie, Pa. (successors to the Derrick & Felgemaker Pipe Organ Co.), from their forwarded report seem to be doing a by no means limited trade, and feel confident of a continuance of their past prosperity. A few of the organs built by this firm during the past few months are those in Trinity Episcopal Church, Columbus, Ohio, which has two manuals and twenty-eight registers; in Masonic Hall (same city), also two manuals and twenty-four registers; in M. E. Church, Warren, Ohio, two manuals, twenty-four registers; in M. E. Church, Salem, Ohio, two manuals, twenty registers; in First M. E. Church, Urbana, Ohio, two manuals, twenty-four registers; in Congregational Church, Wellington, Ohio, two manuals, twenty-three registers; in St. Peter's R. C. Church, Norwalk, Ohio, in Second Pres. Church, Portsmouth, Ohio, two manuals, twenty stops; First Pres. Church, Mereer, Pa., Asylum for Insane, Columbus, Ohio, M. E. Church, Clinton, Wis., Grace Episcopal Church, Chillicothe, Mo., St. Paul's P. E. Church, Lewiston, N. Y., and German R. C. Church, Dunkirk, N. Y., two manuals, sixteen stops.

This firm also manufactures a large number of portable organs, which are sold through agents. It expects to have two organs ready for shipment in a short time—one two-manual organ, 22 registers, for Piqua, Ohio, and a one-manual organ for Lutheran Church, Towanda, N. Y.

The catalogue of this firm comprises fourteen different sizes of church organs, but although full specifications are given, in ordering an instrument alterations in the character of the registers can always be made. The scheme of the largest organ given has eleven stops in the great manual, including double open diapason and trumpet; eleven stops in the swell organ, including a lieblich gedacht, 16 ft., and oboe (throughout); seven stops in the solo (or choir) manual, including a clarinet to tenor C; and four registers in the pedal organ, two of 16 ft. and two of 8 ft., but no trombone. All the specifications give the manuals five complete octaves in compass, CC to C4, sixty-one notes. The pedal compass, however, is only twenty-seven notes, instead of thirty, which number should always be insisted upon by organists preparing the scheme or having the ordering of the instrument. With regard to the full compass of both manuals and pedal keyboards, no two opinions ought to prevail, because, however seldom the higher notes may be used in playing an ordinary church service, at other times the lack of them may seriously interfere with the proper and effective performance of numberless compositions. It would be well if every one who had the control in drawing up the specification of an organ thought somewhat of the requirements of the future, and considered the complete compass of the manual and pedal keyboards as one of the most vital matters connected with the instrument. Improvements and alterations in other parts of the organ can much more easily be made than in this direction, after once the organ is planned and built. When the expense is calculated which the extra small pipes will entail upon the purchasers of an instrument built with five octaves instead of, as usual now, with only four and three-quarter octaves, and realize how useful these three extra notes would always be, such expense can hardly be deemed worthy of more than passing thought.

Wm. H. Clarke & Co., organ builders, Indianapolis, Ind., have lately erected in the Roman Catholic Church, near Vernon, Ohio, a new organ. It is a very satisfactory instrument, the tone being full and round, and the stops blending well with each other. The action also is excellently made. This firm is making an enviable reputation in the West, and business is, in consequence, rapidly increasing with it.

E. & G. G. Hook & Hastings, Boston, Mass., have recently erected a large organ in St. John's Church, Orange, N. J. The instrument meets every requirement of a church service. In it are embodied modern improvements with the best material, which make it rank among the best in the country. It was subjected to the usual severe and exacting tests before it left the factory, and was pronounced a very superior instrument. The great manual contains thirteen registers, including a double open diapason, 16 ft., and a trumpet and clarion; the swell manual, twelve stops, including a bourdon, 16 ft., and a vox humana, oboe and cornopean; the choir manual, nine registers, including a lieblich gedacht, 16 ft., and a clarinet, and the pedal organ five stops, including a trombone, 16 ft. There are seven couplers, three piston-knobs over the great manual keys, two combination pedals to the great organ, two to the swell organ, and two to the pedal organ, besides a reversible pedal for great and pedal coupler; also a balance swell-pedal. Such an instrument is an ornament to any church.

The Striking Case-Makers.

THE firm of Behr & Peck, piano-case makers, at Twenty-ninth street and Eleventh avenue, has dissolved. The workmen employed by the firm struck in the early part of January for an advance of five per cent. on previous wages, and notified to the firm that if the advance was not agreed to within three days they would demand ten per cent. advance. Negotiations for a dissolution of the firm were pending at that time, and the partners could not agree as to what concessions should be made to the men. So the three days elapsed, and the men held out for ten per cent. Finally the firm was dissolved, and a new partnership was formed by the association with Mr. Behr of his younger brother. The new firm is known as Henry Behr & Bro. On Monday last the advance demanded by the men was acceded to, and they returned to work on Tuesday. The firm employs 130 men and turns out about 140 cases a week.

W. W. Kimball, of Chicago, came to New York during the latter part of last week to get 100 pianos. He found the manufacturers so crowded with orders that he had hard work to get all the instruments he wanted.

The varnishers in the factory of Steinway & Sons struck rather unexpectedly yesterday morning. Mr. Steinway went up to the factory as soon as he received notice, but had not returned at noon. It was not known at Steinway & Sons' office in Fourteenth street what was the cause of the strike or the nature of the men's demands.

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First Reed Organs in America.

By James A. Bazin.

LATE in the year 1821 there was brought to me to be repaired a small round pipe, with the letter A marked on it, and a piece of thin brass screwed on one side, which had the appearance of having been made to vibrate through an opening about half the length of the pipe, but had been broken off near the screw. Having ascertained how the sound was produced, I made several of the same kind, and soon afterwards made an improvement in the pipe by making it so as to vary the length of the vibrating part of the tongue or reed. This was effected in various ways, one of which is the well-known brass-sliding pitch-pipe with which I supplied the dealers in Boston for many years. During the same winter I made a small instrument, by making the pipe large enough to allow of nine openings for reeds, which were made of different lengths. Inside of this there was a smaller pipe, with one opening, which, by turning the pipe round, could be brought opposite to each of the outer ones in succession. Over the whole was a case, which fitted tight round the butt ends of the reeds, giving it the appearance of a small pocket inkstand. Any tunes which came within the compass of nine notes could be played upon it, and by placing a bell, like a trumpet, on the end of the inner or revolving pipe, the tone was nearly as powerful as that of a bugle. The next instrument that I made was finished in the course of the succeeding summer. This was composed of a set of 22 small square pipes, producing the natural scale of three octaves. These pipes were placed in a series of boxes, forming a cap over each reed, the whole being put in a wooden case about 4½ inches long by 2 inches wide and ¾ inch thick, in such a manner as to allow of a free passage for the wind through the pipes and for a mouthpiece to slide on the ends of the boxes. As this could only be played in the natural scale, or in that which it was tuned, I made another, with twelve pipes to the octave, and so contrived that the keynote could be instantly changed to any one of the twelve semi-tones. This was called a revolving reed trumpet, the pipes, 36 in all, being arranged in a circle and radiating from the centre. Thus, by turning the circle, each pipe could be brought in succession between the mouthpiece and the bell.

This instrument was finished in the summer of 1824, and for many years used as an accompaniment to the choir in the Unitarian Church in Canton, Mass. The small instrument having been shown to the music dealers in Boston, and none of them thinking that they could sell them if they were manufactured, nothing further was done in the matter, except to supply the small demand for tuning and pitch pipes, until the year 1827, when I contrived a double-acting bellows for the reed trumpet. This consisted of a centre block, with two inward and two outward valves, and two heads connected together by wires, so that when the chamber on one side was full the other would be exhausted. This was operated by a handle on one of the heads, the motion being similar to that of the bow of a bass viol.

Some time in the following year (1828), having disposed of my two smaller instruments for less than half their cost, and another being wanted, I contrived a cheaper way of making them, by dispensing with the boxes and using but fifteen pipes. Instead of the ends of the reeds being set outward, so as to be blown in to produce the sound, they were set as much into the pipes so as to be blown outward. In this way the pipes could be all soldered together and the mouthpiece made to slide on their open ends, thus greatly reducing the cost. Having made two of this kind and not finding a purchaser for more than one of them, I laid the other by till February or March, 1830, when having read in the papers a notice of a wonderful instrument called a harmonica, which had been got up somewhere in Germany, and which by the description appeared to bear a strong resemblance to mine, I offered mine to a dealer in Boston, who not only took it, but engaged as many more as I could furnish. I now found that though I could not dispose of the article at any price as an original invention, I could scarcely supply the demand for it at three times its cost when it appeared to be only an improvement on a foreign one, the fact of its having come by way of Paris and New York to Boston establishing its claim to be received in good society.

The demand for harmonicas increasing, and finding it necessary to have some kind of bellows for tuning them, I contrived the double bellows with swinging treadles, such as I afterward used in my small reed organs. These bellows were at first made with cloth and made air-tight by means of indiarubber. But as the art of making that kind of cloth was yet in its infancy, it was not found to answer so well as leather. The framework of the bellows was made like a small table, on which the reed trumpet or one or more harmonicas could be played. In the summer of 1831 I made a small instrument with pipes like the harmonica, but instead of playing by sliding the set of pipes, the wind was let into them by means of valves and knobs arranged in two lines, thus: ○○○○○○ ○○○○○○ There being twelve pipes to the octave and only seven valves, there was a contrivance for changing the key, as well as for sounding the accidental flats and sharps when required. Within two years after this I made two other instruments with knobs arranged in the same manner, but the valves and pipes differently, and with tilting bellows like those which were afterwards called melodeons. I also, about this time, made an instrument which was called a reed organ, with swinging bellows and with square knobs for keys, the regular scale arranged the same as the others, but the semitones placed in another row back of the regular notes. There was a shifting movement in this organ, consisting of a bar behind the keys, with unequal projections, and a plain bar in front. The knobs being all of equal size and the keys of equal length, they could be all pushed back into one line. When in this position the bars could be moved lengthwise so as to bring the mark on the front one opposite to the knob which was to sound the keynote, when by drawing the bars forward the knob would be thrown into the position required.

In this organ the player was not obliged to use the shifting movement, as there was a knob for every semitone. Several more of this kind were made before the introduction of the kind which were first called seraphims. These were first brought from Germany, I believe, in the early part of 1833, as I find that in September and the following months of that year I made several sets of reeds, riveted in brass plates, for individuals in Boston, the instruments in which they were to be used having piano keys, and made on the pattern of one which had been imported a short time previous.

The accordeon was first introduced about the same time, or a very short time before, as the first one sent to me to be repaired was in June, 1834, at which time they were but little known. The first accordeon I ever saw was a German one with eight reeds to each key, sounding a chord of four notes each way. They were afterwards imported from France with single notes. Those of my make, which were first sold in Boston in January, 1835, were made in a different manner from either of the foreign kinds, resembling them only in the form of the bellows. The reed plates in my accordeon were made of thin sheet brass, the edges of the plates being turned so as to be let into the wood, leaving a channel for the two reeds to vibrate in, the point of one reed being turned upwards and the other downwards to answer the drawing and pushing motion of the bellows.

The name melodeon was first applied to a reed instrument in March, 1836. This was a kind that I made with the tilting bellows before mentioned, but instead of the reeds being in pipes they were in separate plates, which were let into the wood in the same manner as my accordeon plates. As the current of air in the melodeon was all one way there was but one reed in each plate, the point of the reed being bent downward through the plate. In the first six that I made I tried a new arrangement of the knobs or keys, but this being objected to they were afterwards placed in the same order as those of the pianoforte, the front knobs being made of ivory and the back ones of ebony.

After these instruments had been for some time on sale in Boston, a music-dealer in Concord, N. H., bought one or two of them for a young man who worked for him to copy from, and soon afterwards sent some to Boston for sale. Others soon took up the business in different parts of the country, and the name melodium, now generally spelled melodeon, has been since indiscriminately applied to reed instruments of whatever size or shape they may be made.

As the melodeon was originally intended for a light and portable instrument, some pains was taken so to arrange the reeds and keys as to bring the greatest number into the smallest compass. Of course the application of piano keys was only a retrograde movement, and about as wise a one as to attempt to apply the same kind of keys to a flute. Having always thought that there were better ways of arranging keys than the one always practiced in the organ, in which the order of the notes and the fingering for the common chord is changed with every change of key, I so contrived my keyboard that it was only necessary to learn to play in the natural scale in order to play with equal ease in any of the twelve changes.

That some method of this kind, if it could be generally adopted, would be of real advantage to learners, no one not interested in the continuance of the old method could fail to perceive. As it appears evident that where at least seven changes of fingering are required for ordinary playing, if any method can be devised by which the learning of one scale would answer for the whole, the end would be accomplished in a proportionately shorter space of time, with this additional advantage, that no further trouble will be required in making use of the remaining five changes, which none but experienced players can ever do in the ordinary way.

The attempt to introduce a new method of playing having been first made with reeds has given occasion to some who have refused to adopt it to claim as an invention of their own what was merely the continued use of the old method. But any one who will examine into the construction of the first reed instruments of my make will find that nothing further was required to adapt them to piano keys than to increase the distance between the valves. In all the instruments which I have mentioned the valves were placed between the reeds and the reservoir, but the reverse of this has been thought to allow of a quicker action, and has been claimed as a late improvement. This is altogether a mistake, as the action can be made as quick in one case as in the other. And in nearly all the German seraphims which were first imported the back ends of the keys were used as valves, and of course the reeds must have been between them and the reservoir.

There are several other so-called improvements which can be shown to be only re-inventions of what has been long in use. In the bellows, with swinging treadles before described, I found that the reservoir might be dispensed with by making the windchest, or space between the top of the table and the bellows, of some flexible material, forced inwards by springs so as to allow of its expansion when too much wind was forced in. One of this kind I have had in use since the year 1832. It will also be found that the upper division of the tilting bellows of the melodeon is in reality an expanding windchest. And in addition to this I have frequently applied the same contrivance to remedy defects in instruments which have been brought to me to be repaired. And still further, the sounding-box made of thin boards, like that in use in stringed instruments, as well as the double sounding-board over the reeds, which has lately been claimed as new, may be found in some of my oldest instruments; and the adjustable reeds, which some manufacturers have lately advertised as a new invention, and for which a great number of patents have been granted, will be found to be only slight variations from the sliding pitch-pipes which have been publicly sold in Boston for over half a century, though the contrivance had not been used in instruments, as it has been found to occasion not only a useless expense, but a decided injury to the tone.

Reporter: "Any news, Mr. Weber?" Albert Weber, meditatively: "The Weber piano is used in all first-class theatres."

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The case is a work of art, and even if it had no interior, as a mere piece of furniture, its combination of colors, of woods, and its delicate and artist-like carving would make it the pride of any parlor, as it certainly is of mine. Convey to the workmen who have so skillfully carried out your designs my recognition and my thanks. Accept also for yourself and the other officers of your corporation my very high appreciation of your ability as organ builders.

Very truly yours,

HENRY WARD BEECHER.

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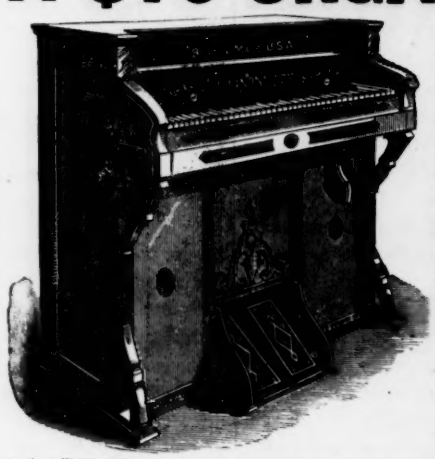

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Which is represented in an *exact* manner by the picture, is designed to supply a want which as yet no one has been able to fill,—a *first-class* instrument for less than $50, enabling almost every home in the United States to possess that *sine qua non* of home enjoyment—a **first-class** musical instrument. We have in NO WAY slighted this Organ in mechanism, quality of material, or design. The case is of **solid** selected black walnut, finished and designed in a MASTERLY manner; the reeds and attendant mechanism, which is of course **the** essential part of any Organ, are equal to those used in ANY $500 ORGAN in purity and melody of utterance, responding immediately to the *slightest touch*, and being made expressly by us, are guaranteed of a power equal to the FINEST Cabinet Organ in existence. The keys are Ivory, **(first quality).** *We use no celluloid or imitation keys.* The "Mignonette" is four octaves, 32 inches high, 32 inches wide, 16 inches deep, has double bellows, and a very powerful knee swell, and has TWO stops, patent "Diapason" and "Melodia," which are perfect and powerful. (We use no dummy stops.) ☞ A sliding cover concealed in cut draws over the keys when not in use. The design of this Organ as shown in cut is neat, artistic and striking, and has been complimented highly by every one. There is nothing *gaudy or cheap* about it, and it is at once an **elegantly** proportioned and rich-looking instrument. This being the first Organ we have made for American trade, we have staked our reputation in this country upon it, and under no consideration will allow a defective instrument to leave our factory; they being tested by an expert with the SAME CARE which is devoted to a $500 Organ! **We warrant every instrument for 5 years,** and guarantee more than satisfaction, and will take back and pay freight charges on any instrument not up to our description. *We challenge any legitimate competition!* If you have friends in Boston send them to examine it, and order it through them. If not, send your money in registered letter, post-office order, or bank check on Boston or New York.

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"*I have received the 'Mignonette' Organ ordered from you, and must say I am surprised that you can furnish an Organ of such fine tone and elegant make-up for so small a sum. I am perfectly satisfied with the Organ, and shall recommend it to my friends and subscribers. For small Sunday Schools, Temperance Associations, etc., I consider the 'Mignonette' not only suitable but comme il faut. For power and melody it equals any $100 Organ that I have ever had the pleasure of hearing.*"—CORREL KENDELL, Editor *Miscellany*, Boston, October 25, 1879. For Schools, Sunday Schools, Temperance, Masonic, and other societies, as MR. KENDALL kindly suggests, it is as suitable as any $100 Organ in America, and it will enable music to be heard in many places where it is now a stranger. We will send our "Mignonette" Organ, by freight or express, *boxed free*, to any address, on receipt of price, **only $28.** *We ship direct from our factory door into the cars, saving all drayage bills, and secure special reduced freight rates for our customers.* Our goods are **honest and reliable** and BEYOND COMPETITION at prices named.

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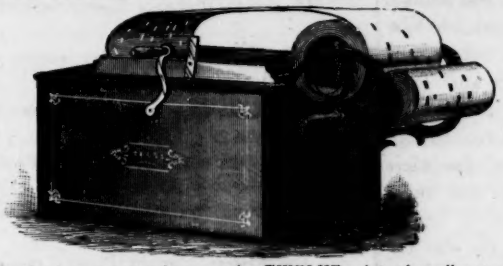

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NEW YORK, SATURDAY, FEBRUARY 14, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and sewing-machine trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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WILLIAM E. NICKERSON - - - - - EDITOR.

OWING to the sickness of the referee in the Van-Dyke-Steinway suit, no progress has been made in the case since the last issue of THE GAZETTE. Meanwhile, the publication of the matter has brought forward some of Mr. VanDyke's old acquaintances whose testimony is not likely to improve his case.

THE interesting account we publish this week of the beginning of the manufacture of reed organs in this country is written by James A. Bazin, of Ponkapog, Norfolk Co., Mass., who was born in Boston in 1798. Mr. Bazin, it will be seen, describes very minutely and circumstantially the improvements he claims to have made on the different kinds of reed organs, and refers with somewhat of an implication of regret, which, after all, is only natural, to the fact that patents have since been obtained on many of them with only slight modifications. Our readers will, no doubt, thank us for laying Mr. Bazin's paper before them, and join with us in regretting that he did not take the precaution to patent his improvements himself and thereby reap their full benefits.

ACTIVITY IN THE MUSIC TRADE.

THE interviews with manufacturers which we publish this week show that the piano business is unusually active for this season of the year. February is usually the dullest month in the trade, and yet this year it is an exceptionally busy one. Consequently it is hard to resist the very encouraging inference that the activity of the busy months will be correspondingly increased. Allowance, however, will have to be made for the effect of the coming Presidential election, which, like its predecessors, will no doubt have a temporarily depressing effect on all branches of trade during the latter half of the year. But just now the chief difficulty in the way of the pianoforte manufacturers is that they cannot turn out instruments fast enough to supply the demand. Of course, this can have only one result. Prices, although they have already advanced somewhat, must go up still higher.

A NEW PLAN FOR A STRIKE.

WERE the leading spirits of the Piano-Makers' Union actuated by any honest desire to promote the welfare of the workmen, they would discourage any course that tends to decrease their individual earnings. Yet, instead of doing this they are doing exactly the contrary. All of the manufacturers complain at this time that their workmen are singularly unanimous in showing a disposition to trifle, waste time, and turn out as little work as possible. It is evident that they are acting under orders; and it is equally plain that the aim of their leaders is by delaying the processes of manufacturing so to reduce the stock of pianofortes on the hands of the manufacturers that when spring comes a strike may be begun with reasonable chances of success. The manufacturers will, no doubt, stand together when the strike comes, and meet it with a general lockout which will end like that in 1871 in bringing the men to terms. But in the meanwhile the workmen are literally throwing money away every day, and for what? Only to show how easy it is for the union leaders to make dupes of them.

EARLY SEWING MACHINES.

IT is interesting to note how many names that were once familiarly known in connection with the sewing machine, and which seemed to be enduringly connected therewith, have dropped out of sight and almost, too, out of memory. It is even more remarkable how speedily such names are forgotten. It is only a few years since the Grover & Baker, that once and for a long time formidable competitor of the Singer and the Wheeler & Wilson, was placed on the retired list, yet to-day the name is seldom heard, and doubtless many of the rising generation are unaware that there ever was such a machine. Still, less likely to be remembered is the Florence, whose shuttle gear was enclosed in a circular case of polished metal not unlike a French bon-bon box. Besides these, since 1874, the Secor and the Ætna have also passed into oblivion. A popular favorite twenty years ago was the Ladd & Webster, a heavy shuttle machine that worked with a laboring, panting noise, suggestive of the puffing of an overloaded locomotive. Others passed away still earlier, and among these was Johnson's machine, patented in 1853, which would now be considered a curiosity. It had two needles that worked horizontally instead of vertically, the cloth being suspended between them. Another two-needle machine was Robinson's, which appeared in 1851. Blodgett, whose machines first set Singer at work on the problem, and Lerow rose to the surface and sank again about the same time, in 1850.

The name of Walter Hunt is almost unknown to the present generation. Hunt was a New Yorker, and a very versatile genius. Between 1832 and 1834 Hunt made a sewing machine that embodied the essential features of many of the best machines of the present day. It had, a "curved, eye-pointed needle," fixed vertically "at the end of a vibrating arm, and a shuttle, making what is known as the lock stitch." This machine sewed comparatively well, but Hunt, who probably lacked a business turn, neglected to patent it. In 1854 he applied for a patent, but the main points of his claim had been covered by the patent issued to Elias Howe over eight years before, so his application was denied. He then declared that he would "invent imitation stitched work, more accurate than the original," and out of his endeavors eventually came the paper collar with imitation stitching.

In 1830 a Frenchman, named Barthlemy Thimonnier, invented a sewing machine with a horizontal cloth plate, a vertical crochet or barbed needle, which, plunged through the cloth, caught a lower thread from a thread-carrier and looper beneath, and brought up a loop which it laid upon the cloth, thus making a chain stitch upon the upper side. In 1841 eighty of these machines were in use in a shop in Paris for making army clothing, but an ignorant mob destroyed them, and Thimonnier narrowly escaped dying with them. "The Revolution of 1848 found him with another set of machines capable of making two hundred stitches per minute, and sewing and embroidering any material from muslin to leather inclusive," but the mob a second time attempted his life and destroyed his machines.

A man named Lye patented a sewing machine in the United States as early as the year 1826, but it does not appear to have been put in public operation, and as the records of the Patent Office were destroyed by fire in 1836, no description of it exists.

But the earliest machine of which there is any record was patented in England in July, 1790, by Thomas Saint. It was described in the patent as intended for "quilting, stitching and sewing, making shoes and other articles by means of tools and machines." It consisted of "a horizontal cloth plate; an overhanging arm, on the end of which was a vertically reciprocating needle, and on the top of which was a thread spool giving out its thread continuously; and an intermittent, automatic feed between stitches. It made the chain stitch, and had thread tighteners above and below." Probably no more than an experimental machine was ever made, but even this, as a commentator remarks, "is marvelous. Its parallel is to be found in the sixteenth century revolvers and repeating firearms in the European museums—weapons that were made before the voyage of Columbus."

NOTES AND ACTIONS.

....The price of iron continues to rise and to harden.

....Charles D. Blake, of Boston, was in town on Monday last.

....The price of felt and other woolen goods still has an upward tendency.

....Thayer Bros., of Hartford, dealers in pianos, organs, &c., are closing out.

....J. Zahonyi, music dealer, of St. Paul, Minn., has given a chattel mortgage for $492.

....Karl Fink, traveler for Albert Dolge, has returned from a tour through Connecticut.

....The Rogers Upright Piano Company has renewed a mortgage of $14,183 on its stock, &c.

....The Smith American Organ Company is shipping a large number of instruments to Europe.

....T. A. Morrison, organ and piano dealer, of Homer, Ill., has mortgaged horses, wagon, &c., for $100.

....S. A. Schreiner, stationer and music dealer, of Savannah, Ga., has sold out to his brother, Hermann L. Schreiner.

....Matthews Gray, of San Francisco, was in the city last week.

....J. H. Wolcott, music dealer, of Chicago, has mortgaged his furniture for $336.

....The Sterling Organ Company, at Derby, Conn., is doing a splendid business.

....Mrs. Z. Smith, of Erie, Pa., was expected to arrive in New York on Tuesday last.

....J. J. Bonneau & Co., piano dealers, of this city, have been closed out on mortgage.

....The George Woods Organ Company, will bring out its new spring styles in a week or two.

....Mr. White, of the Wilcox & White Organ Company, Meriden, Conn., is in Chicago this week.

....The stock of Carl Sinn, dealer in musical instruments at Saxonburg, Pa., has been levied on for $115.

....Heizman C. Raymond, dealer in musical instruments, &c., of Reading, Pa., has sold out to Schlechter & Henry.

....E. Cluett, of Cluett & Sons, Troy, N. Y., was in the city early in the week.

....Stanley Williamson, of Jamesport, Long Island, arrived in this city on Monday.

....Judgment for $1,047 has been given against C. M. Maxwell, piano dealer, of New York City.

....J. L. Stone, of Raleigh, N. C., arrived here on Monday to lay in a stock of pianos and organs.

....S. D. Bissel, of Hartford, Conn., and John A. Morrow, of Trenton, N. J., were in the city last week.

....The stock of Mrs. C. E. Holtz, of St. Louis, musical instrument dealer, has been attached for $200.

....A judgment of $196 has been entered against Francis Deninger, piano-case maker, of New York City.

....George O. Stanbridge, last surviving member of Stanbridge Bros., organ builders, of Philadelphia, is dead.

....H. L. Story, of Story & Camp, Chicago, after a sojourn of several days in this city, left for Boston last Tuesday.

....W. A. Childs, of the firm of Monte, Pickens & Co., Montgomery, Ala., was expected here about the middle of the week.

....P. M. Ward & Co., dealers in books and musical instruments at Orcola, Ill., have dissolved. P. M. Wood continues the business.

....The Estey Organ Company, of Brattlebro, Vt., is running its eight factories on full time, and is still unable to keep pace with its orders.

....The organ of Trinity Church, Harlem, was destroyed with the church, by fire on the 11th inst. It was a fine organ, had three keyboards, fifty stops, and cost $10,000.

....The Haines upright piano was used by A. H. Pease at Daly's new theatre from January 28 to February 7. This week the same piano is used at the same theatre by J. N. Pattison. The Haines piano is also used at the Madison-square Theatre. As an additional evidence of its popularity, the Haines piano was used on Tuesday evening last at the Academy of Music by J. N. Pattison as a solo instrument.

SEWING MACHINE TRADE.

The Invention of the Singer.

IT is commonly remarked that accident often determines the work of a man's life. It was through an accident most likely that Singer came to invent his sewing machine. About the year 1850, I. M. Singer and a man named George B. Zieber, went into the manufacture of a wood-carving machine invented by Singer, and called the pentograph. They had their factory in a building in Hague street, in this city, called the Taylor Press Building. This building was that same year entirely destroyed by an explosion. Singer and Zieber, hoping to sell the right of making pentographs for Massachusetts, then went to Boston, where the former was led to invent the sewing machine under circumstances described by himself as follows:

My attention was first directed to sewing machines late in August, 1850. I then saw in Boston some Blodgett sewing machines, which Mr. Orson C. Phelps was employed to keep in running order. I had then patented a carving machine, and Phelps, I think, suggested that if I could make the sewing machine practical I should make money.

Considering the matter over night, I became satisfied I could make them practically applicable to all kinds of work, and the next day showed Phelps and George B. Zieber a rough sketch of the machine I proposed to build. It contained a table to support the cloth horizontally, instead of a feed-bar from which it was suspended vertically in the Blodgett machine, a vertical presser-foot to hold the cloth, and an arm to hold the presser-foot and needle-bar over the table.

I explained to them how the work was to be fed over the table and under the presser-foot by a wheel having short pins on its periphery, projecting through a slot in the table, so that the work would be automatically caught, fed and freed from the pins, in place of attaching and detaching the work to and from the baster plate by hand, as was necessary in the Blodgett machine.

Phelps and Zieber were satisfied that it would work. I had no money. Zieber offered forty dollars to build a model machine. Phelps offered his best endeavors to carry out my plan and make the model in his shop; if successful, we were to share equally. I worked at it day and night, sleeping but three or four hours out of the twenty-four, and eating generally but once a day, as I knew I must make it for the forty dollars or not get it at all.

The machine was completed in eleven days. About nine o'clock in the evening we got the parts together and tried it; it did not sew; the workmen, exhausted with almost unremitting work, pronounced it a failure and left me one by one.

Zieber held the lamp, and I continued to try the machine; but anxiety and incessant work had made me nervous, and I could not get tight stitches. Sick at heart, about midnight we started for our hotel. On the way we sat down on a pile of boards, and Zieber mentioned that the loose loops of thread were on the upper side of the cloth. It flashed upon me that we had forgotten to adjust the tension on the needle thread. We went back, adjusted the tension, tried the machine, sewed five stitches perfectly, and the thread snapped. But that was enough.

At three o'clock the next day the machine was finished. I took it to New York, and employed Charles M. Keller to patent it. It was used as a model in the application for the patent, the extension of which is now asked.

I borrowed several hundred dollars of friends to enable me to manufacture machines in Boston, giving the lenders a written agreement to furnish them with machines at a lower rate than other persons. Phelps, Zieber and myself commenced building sewing machines under the firm name of I. M. Singer & Co. The first machine built was exactly like the one taken by me to New York, but I rapidly improved it —made the pins shorter, and afterwards used a serrated wheel. We began with a lot of about two dozen. Up to this time I knew of no other sewing machine except the Blodgett.

Smith & Conant, of New York, took two of my machines for $230, and were so pleased with their operation that they offered me a garret-room for an office, and permitted me to refer to them. Elias Howe, Jr., called upon them, said I infringed his patent, and must pay. He agreed to sell me his patent for $25,000, $10 to be paid on each machine until the whole was paid, but subsequently he declined to carry out the contract. We worked under great embarrassment, as neither of us had any money, and Phelps, being intemperate, was a great hindrance. I bought him out for $4,000, which was paid out of the business of the firm.

A Mr. Ransom pretended that he had money, and our necessities were so great that I sold him a third interest in the firm for $1,500, which went into the funds of the firm. It turned out that Ransom had no means.

A foreman superintended the manufacture at Boston. Zieber and Ransom tried to sell machines in New York, and I traveled for the same purpose; sold a few in Baltimore. Arrived in Philadelphia in the Spring of 1851, with three machines and $15. I paid twelve of them for a month's office rent. From orders that I got I was able to pay the workmen in Boston and keep the shop running.

The last of May, 1851, the firm bought out Ransom for forty sewing machines, and soon took in Mr. Edward Clark on equal terms, who contributed no money, but recognized legal and financial skill. We were threatened with lawsuits.

Mr. Blodgett advised me to give up manufacturing and sell territorial rights; he said he was a tailor by trade, and knew more about sewing than I could—that his had been the leading machine in the market, and he could assure me sewing machines would never come into use. Three factories which he had established to operate with sewing machines had failed.

Discouraged by this I started out to sell territorial rights, as well as machines; all receipts were turned over to the firm. I met with continual objections from parties who had bought the machines of former inventors, which they had been obliged to throw aside as worthless. In some cases I was shown to the door as soon as I had stated my business I forwarded sketches or improvements as fast as I made them, among others that of the cut-off pad, which was so marked that I sold Essex County, Massachusetts, for $2,000, and made a contract for a number of machines. In March, 1852, Mr. Clark and myself bought Zieber out, and continued to manufacture machines, having established agencies all over the United States to dispose of them, until April 1, 1863, when we disposed of all the stock and assets of the copartnership to an incorporated company, taking our pay in stock.

Zieber sold out his interest in the machine because of family troubles that forced him to go abroad. The price of his interest was fixed by himself, and it consisted of $2,500 in cash, a note for $3,000 and a certain number of machines.

The White Sewing Machine Company.

THE works of the White Sewing Company are located at Nos. 28 to 34 Canal street, Cleveland, Ohio, U. S. A. The factory is 290x60 feet, with five floors, two of them below the street level, the declivity to the river in the rear affording ample light and ventilation to the basement floors. In all departments of this immense establishment upward of 400 skilled workmen are employed in the manufacture of sewing machines. In the east end of the building is the japanning department, comprising three large rooms, with eleven baking ovens, for hardening the japan finish, heated to 300 degrees. A part of the basement is used for the storage of fuel and the heavier stock. The engine-room has an 80-horse power engine, built by the Globe Works of that city, the main belt propelling the vast amount of machinery in the establishment being twenty-one inches wide. The second floor has a spacious casting-room, where the machine castings are filed, and a room where the iron work for the treadles is made. At the east end of the third, or street floor, is the office, and in the rear is the store and experimenting-room. Adjoining is the tool-room, for the making and repairing of sewing-machine tools. Next is the milling-room, containing about fifty milling machines. In the west end is the erecting-room and the packing and shipping department. At the west end of the fourth floor is a room for setting up the treadle work, and the screw-room, filled with costly machinery for making screws. The polishing-room has a large number of power emery wheels, and the turning-room is supplied with lathes of the latest improved pattern. Adjoining is the drilling-room, and next to it the attachment-room, where all attachments applied to the machines are made. At the east end of the fifth floor is the ornamenting and varnishing room and a room for drying the varnish. The assembling-room is a large apartment where all the different parts of the machines are put together. Each operative throughout the establishment has his own special apportionment of the work to do, and thus the utmost proficiency and mechanical skill are obtained. The plating-room is furnished with Brush's patent electric machine, a great improvement over the ordinary batteries. At the west end is the buffing and polishing room. In the adjusting and inspection room every machine is nicely adjusted, minutely inspected and thoroughly tested before being packed for shipment.

The White sewing machine is a shuttle machine of admirably simple construction, with parts reduced to the minimum compatible with faultless operation, has ample space under the arm, with the feed on either side of the needle. It is equipped with a self-setting needle, self-threading shuttle, and an ingenious device whereby the bobbin can be wound without disturbing the other attachments or interfering with the work being performed. Another peculiar and noteworthy feature in the construction of this machine is that every part where there is any friction is furnished with a patent set-screw "take up," obviating all looseness, or "play" to the mechanism, so that after years of use the operator can readily adjust the bearings to run as smoothly and accurately as when new. The machine is constructed of the best selected materials, in the most thorough and workmanlike manner, is almost noiseless in operation, singularly simple in all its parts, easily understood, very effective, durable, and economical of labor.

The marvelous success of the White shuttle sewing machine is shown by the fact that since the manufacture was commenced, only a little over two years ago, the actual sales have aggregated 80,000 machines, amounting in value to $3,000,000. This company is now turning out 1,200 machines per week, or over 60,000 annually.

The officers of the White Sewing Machine Company are: Thos. H. White, president; R. C. White, vice president; Howard W. White, treasurer; S. E. Henderson, secretary and manager; D'Arcy Porter, superintendent; Geo. W. Baker, assistant superintendent.

Sewing-Machines in Texas.

THE Wheeler & Wilson Sewing-Machine Company made a lucky hit in Texas after the war. Perhaps this was accomplished by its being the first company to take possession of the field, or possibly by the employment of unusually shrewd and energetic agents. Most likely it enjoyed advantages in both respects. At any rate the company gained almost complete control of the business of the State, and held it for a number of years. Two brothers named Carter secured the agency. They established themselves in Houston, and after the Masonic Temple of that city was built took showy and extensive quarters in it, and converted a part of one floor into an extensive repair shop. Operating from Houston as a central point, the Carters established sub-agencies in every village and hamlet in the State. But not content with doing that, they sent out scores of canvassers, with jaunty road wagons, who scoured the country in all directions, going from farm to farm and plantation to plantation. Texas had suffered less from the effects of the war than any Southern State, and so the people had money to spend. They were taken somewhat by surprise at this novel invasion and consequently easily induced to exchange their spare cash for machines. The sale of machines was prodigious, and a rich harvest was reaped by the Carters and their canvassers. A large force of clerks and mechanics was employed in the Houston office to do the receiving, forwarding, repairing, &c., and the Carters took a place among the most influential business firms of the city. The elder Carter, who was the executive head of the concern, died in 1874 or thereabouts of consumption, but his brother continued the business.

Twombly Knitting Machine.

THIS machine is intended for family use, and is made with a screw clamp by which it can be readily secured to any table or shelf. It is adapted to every variety of work, and ordinary skill will produce on it all of the usual knitted articles of wear, whether useful or ornamental. It is manufactured with seventy-two needles, twelve gauge, for the general range of work in a family or all sizes of yarn from coarse to medium, and with one hundred and eight needles, twenty-four gauge, for fine work, including silk. The machine is light, portable and handsomely nickel-plated, while its construction is so simple, and at the same tieme so durable, that it cannot be easily put out of order.

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1,985,000 H. C. GOODRICH TUCK MARKERS SOLD.

All Leading Sewing Machine Companies use them because there are no Shafts, Wheels, Boxes, Pin Rivets, Fulcrums, Oscillators, Slides, "Hair Springs," nor Squeaking Joints to be Oiled.

ONLY EIGHT PIECES in its ENTIRE CONSTRUCTION,

WHILE OTHERS HAVE FIFTEEN OR TWENTY IN COMPLICATED FORM.

The H. C. GOODRICH TUCK MARKER

Is the Lightest Operated Device in Existence.

MANUFACTORY. 40 HOYNE AVENUE, CHICAGO, ILL., U. S. A.

☞ **BUY GOODRICH'S TUCK MARKER, and Don't You Forget It!**

The New American Sewing Machine.

NEW! IMPROVED!

WITH

SELF-THREADING SHUTTLE

AND

AUTOMATIC BOBBIN WINDER.

IT IS THE { Most Economical Machine. / Most Durable Machine. / Most Simple Machine.

NO TROUBLE TO THREAD IT.
NOT TIRESOME TO OPERATE.

We also manufacture a first-class Hand-Machine suitable for Foreign Markets.

SEND FOR CIRCULAR.

Agents wanted in all parts of the United States, and at Foreign Ports where we are not already represented.

AMERICAN SEWING MACHINE CO.,

1318 Chestnut St., - - - Philadelphia, Pa.

The National Button-Hole Machine Co.

ANNOUNCE THE COMPLETION OF THEIR NEW

HALLENBECK FAMILY BUTTON-HOLE ATTTACHMENT,

A Mechanical Marvel.

ENTIRELY AUTOMATIC. INSTANTLY ATTACHABLE.

PERFECTLY ADJUSTABLE FOR ALL FABRICS.

Simple and Durable, and the Cheapest in the World.

Correspondence with the Trade solicited.

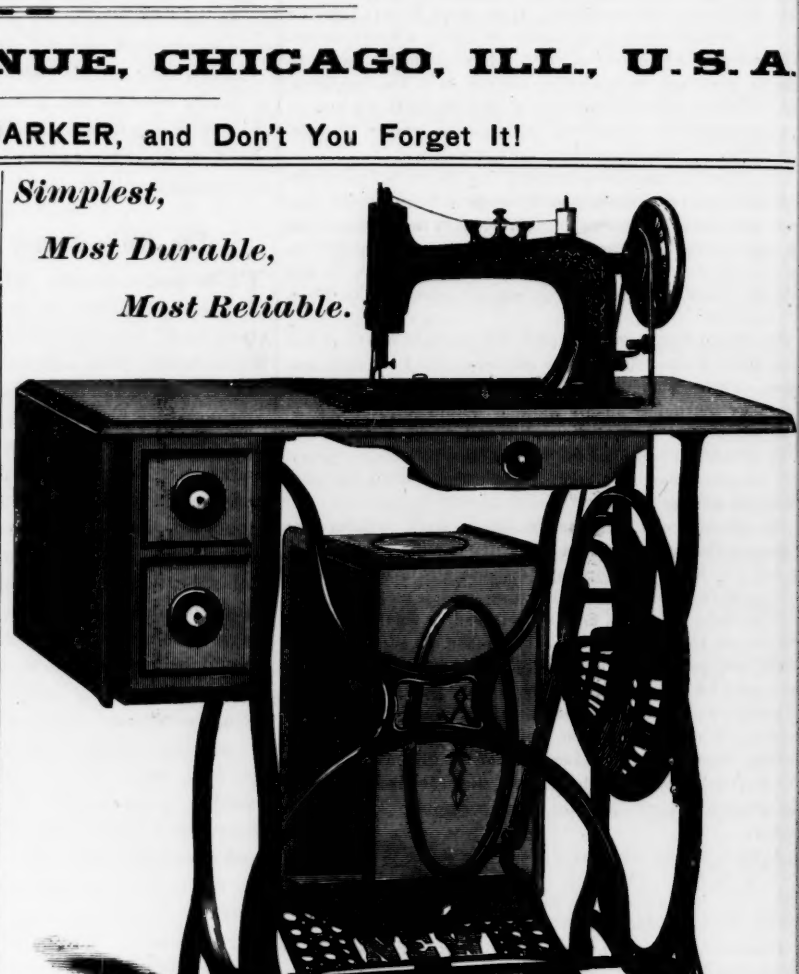
WM. M. HOUSE, *General Agent,*
165 Church Street, N. Y.

The National Button-Hole and Eyelet Working Machines are Unquestionably the Best for Manufacturers' Use.

Simplest,

Most Durable,

Most Reliable.



THE LIGHT-RUNNING

NEW HOME

EXCELS ALL OTHERS

For Thoroughness of Construction, Ease of Management, & Quality of Work.

It is in all respects the

Most Perfect Sewing Machine in the World.

☞ Contains every known improvement, and embodies the good points of all other Machines with none of their defects. No complicated machinery to get out of order. No jar, rattle or noise to discomfort the operator.

Pearl Inlaying on Iron.

THE method by which pearl inlays are made upon enameled or japanned cast or sheet iron is very simple, and at the same time the results obtained are very striking.

Cast and sheet iron and papier mache are the materials upon which pearl is generally inlaid. If the article be of cast iron it is well cleaned from the sand which usually adheres to the casting, and is blackened with a coat of varnish and lampblack. When this is thoroughly dried a coat of japan or black varnish is spread evenly upon it. Before the varnish becomes too dry pieces of pearl cut in the form of leaves, roses or such flowers as the fancy of the artist may dictate, or the character of the article may require, are laid upon the varnish and pressed down with the finger, and they immediately adhere to the varnished surface. The sheets of pearl may be obtained so thin as to be more like paper than anything else. After the pieces are in place the work is put into a heated oven and kept there for several hours, or until the varnish is perfectly dried. It is then taken from the oven and another coat of varnish applied indiscriminately on the surface of the pearl and the previous coating, and again placed in the oven till dry. This process is repeated several times, until the thickness of the varnish is such that the top of the pearl is level with the body of the varnish, which is then scraped off the pearl with a knife, and the surface of pearl and the varnish around it are found to be quite even. The pearl is then rubbed with a piece of pumice-stone and water, and the surface of the varnish is rubbed smooth with powdered pumice-stone, moistened with water.

It is in this unfinished state that the pearl has the appearance of being inlaid, and from which it derives its name. It is, in fact, inlaid in the varnished surface, to which it adheres with surprising firmness. Its final beauty and finish depend altogether on the skill of the artist under whose hands the shapeless and almost unmeaning pieces of pearl are made to assume the form of beautiful flowers, leaves, &c. The artist traces the stems and leaves of the flowers with a camel's hair pencil dipped in a size made of varnish and turpentine; upon this he lays gold leaf, which adheres where there is size, and the superfluous gold is carefully brushed off with a piece of silk. The flowers and leaves are then painted in colors, and when dry the picture and surface of the article are covered with a coat of refined white varnish. One point should be observed, which is too frequently forgotten by those who paint upon pearl in this country, and that is to use only transparent colors when painting on the pearl itself. This is the secret of the great brilliancy obtained in most of the European work upon pearl.

The kinds of pearl used are three—mother-of-pearl, in the pearl oyster, or white pearl, as it is called by the artist, and it is known by its clear white surface; aurora shell, which can readily be told by its wrinkled appearance and its various prismatic colors, and is made from the shell of the genus of *Mollusca* known as the sear-ear or ear-shell, and known to the conchologist as *Haliotis;* the green snail shell, which can be told by its glistening colors of light and dark green, or soft yellow and bright and beautiful pink, blended together.

To manufacture the pearl ready for inlaying, the workman cuts the rough shells in pieces with saws, and then grinds the pieces upon both sides upon a common grindstone until they are of the requisite thinness. Out of these pieces the artist cuts the forms of leaves, flowers, &c., with a pair of common scissors preparatory to placing them in the varnished surface. The necessary forms may be cut from the thin pieces of pearl by means of a punch and dies, with power applied by the foot of the operator. When a number of pieces are required of the same size, the pieces may be fastened together with glue as one solid plate, and then the required form marked upon the outside one; then these being held in a vise, the form can be carefully sawed out with a fine saw. By placing the cemented pieces in warm water, the glue softens and the shells are easily separated and the glue washed off. The artist is no longer under the necessity of preparing the shells for himself, as they can be obtained all ready for use at almost any artist's material store in the country.

This art of inlaying is not confined to the representation of flowers alone; landscapes, with houses, castles, trees, churches and bridges are very easily made, and when represented as being seen by moonlight are very beautiful. The rising moon can be represented surrounded by clouds of gold and silver bronze, and when pieces of pearl are placed in certain positions to reflect their colors, the moonbeams are represented as glancing over the landscape in alternate light and shadow.

A varnished surface can be ornamented by transferring drawings or engravings to it, and the process is quite simple. A thin coat of copal varnish is spread upon the surface of the article, and when nearly dry the engraving is applied with its face downward and carefully pressed to exclude all air bubbles. When the varnish is sufficiently dry, the paper is thoroughly moistened with a sponge dipped in warm water, and the paper can be rubbed off, leaving all the lines of the print upon the varnished surface. We have sometimes seen an engraving very successfully transferred bodily, paper and all, to a varnished surface. The paper seemed to be inlaid in the varnish somewhat as the pearl is in the process just described. Its appearance was of course much better than that from engraving laid upon the varnish while soft and then varnished over in the usual way. It should be noted that if the paper is to be mounted under the varnish it should be sized to permit the "striking through."

The Melbourne International Exhibition.

THE Commissioners for this Exhibition, which will open at Melbourne upon October 1, have delegated all matters connected with the allotment of space to the countries of Europe and America to their London Committee, of which Mr. Childers, M.P., is, and during his absence Sir Henry Barkly was, chairman. The Commissioners have sent G. Collins Levey, Secretary to the Commission, to Europe, to assist the London Committee in their duties of allotting space, and of securing the co-operation of foreign Governments. The Commissioners have within the last few days decided that the Exhibition building shall contain 650,000 square feet of space, of which 400,000 have been reserved for Europe and America. The French Government, which will be officially represented, has appointed a Commission in Paris, has voted £10,000 towards its expenses, and will forward the exhibits in a ship of war. Germany has adopted a similar course, except that its vote is £12,000, and that it is not at present proposed to send a vessel of war. The Italian Government will send a ship of war, and will make certain concessions to Italian exhibitors, principally in the direction of reducing the cost of transport by railways.

The United States have appointed a Commission, and the President has recommended Congress to make an appropriation to defray the necessary expenses, and the Secretary of the Navy will dispatch a ship of war. The representation of Holland has been intrusted to a commission, which has had £1,200 of public money placed at its disposal. Belgium has appointed a commission, and will probably vote £4,000 towards its expense. Austria and Switzerland have placed the representation of their commercial interests in the hands of gentlemen, to whom they have given official recognition. The applications for space are as follows: France, 75,000 square feet; Germany, 65,000; Italy, 42,000; United States, 30,000; Belgium, 25,000; Austria, 22,000; Holland, 10,000; Switzerland, 3,000; other countries, 10,000. The demands for space from British exhibitors amount to 180,000 square feet. The British Government has appointed a royal commission, of which the Prince of Wales is Executive President, and by its support has greatly aided the operation of the Melbourne Commission.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 223,975. Darning Device to be Used with Sewing Machines.—Charles G. Akam, Chicago, Ill.

No. 224,063. Machine for Sewing Boots and Shoes.—James L. Withey, Melrose, assignor to Gordon McKay, trustee for McKay Sewing Machine Association, Boston, Mass.

No. 224,134. Sweat-Lining Guide for Sewing Machines.—Thomas W. Bracher, New York, N. Y.

Patent-Right Suits.

A BILL has been favorably reported in the House to protect innocent users of patented inventions from harassing patent-law prosecutions, and a similar bill has been offered in the Senate. It provides that in any such suit for infringement of patent against a person who bought the patented article in good faith from the manufacturer, or from some one engaged in openly selling it, and who has used it only for his own purposes and not for sale, if the plaintiff recover merely nominal damages he shall pay all the costs of the suit, and if he recover less than $20 he shall pay his own cost, unless it shall appear on the trial that the defendant when he bought the article knew it was covered by a patent. Persons are frequently sued for infringement of patents for using articles which they did not know were covered by patents till the action was brought, or they purchase a patented article from a traveling agent or a regular dealer or manufacturer without knowing that he has no authority to manufacture and sell it. The purchaser is innocent of intent to violate the law, nevertheless he is liable to an action for damages, the costs of which alone are a considerable tax upon him. The proposed bill seeks to prevent such harassing prosecutions by throwing the costs of them upon the plaintiff patentee or his representative. It is so manifestly just that it ought to be passed.

NEEDLE POINTS.

....Business never was better with the Singer than it is now.

....The Wheeler & Wilson Company is 10,000 behind its orders.

....Each recurring week finds more "New Homes" by old firesides.

....Joseph Steffens, sewing machine agent, St. Louis, has been sued for $200.

....The Weed Sewing Machine Company does a good business in shoe-making machines.

....A. Koefer, sewing machine agent in Chicago, Ill., has mortgaged his machinery for $575.

....The Wilcox & Gibbs "Automatic" maintains its popularity and its prices at the same time.

....F. L. Fisher has been transferred to the city office of the Singer Sewing Machine Company, in Union square.

....The agents of the Howe Machine Company all over the country have found it necessary to double their orders.

....John Freese, sewing machine manufacturer, of Brooklyn, E. D., has mortgaged machinery and fixtures for $425 and $500.

....Farmer & Gardner, sewing machine manufacturers, of Springfield, Mass., have sold out to the Wesson Manufacturing Company.

....Lucas Thompson & Co., agents for the Bonnaz embroidering machines, have moved from 343 Canal street to 218 Church street.

...."Once," said an old sewing machine agent the other day, "the difficulty was to make sewing machines, now the difficulty is to make profits."

....There is a large and growing trade in exporting sewing machines to South America, although the trade with Peru is somewhat depressed by the existing war.

....George T. Albro, sewing machine dealer, of Boston, has mortgaged stock, fixtures, team, &c., for $212. A previous mortgage on the same for $300 has been discharged.

...The Howe and Singer Sewing Machine Companies have factories in London for supplying their European trade, but it is said that experience has demonstrated that they can manufacture cheaper in this country.

....The Domestic Sewing Machine Company is to abandon its present works in New York and Connecticut and remove to Newark, N. J., where it has purchased the United Rubber Company's property at a cost of $100,000.

....J. H. Ford, of the New York Sewing Machine Depot, 30 Bond street, whose affairs were placed in the hands of a receiver about ten days ago, claims that his suspension was brought about by the efforts of a competitor to drive him out of the business, and that he does not owe the mortgage on which the action against him is based. His affairs are in the hands of a receiver.

....The Wesson Sewing Machine Company is turning out 25 machines daily at its Springfield factory, and expects to be able to turn out 100 machines daily by the end of this month. W. H. Wesson is president, W. E. Alvord, clerk and treasurer, H. M. Morehouse, managing director, and D. B. Wesson, F. L. Wesson and O. K. Farmer, of the late firm of Farmer & Gardner, who started the business, are the other directors. There is every prospect that the company will do a large business.

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THE "GENERAL FAVORITE."
Especially for Manufacturers and all kinds of Heavy Work.

THE "PEOPLE'S FAVORITE."
The Lightest, Quietest, Simplest, Best Machine ever offered for the Foreign Trade.

THE "FAMILY FAVORITE."
Light Running, Simple, Noiseless, Durable, Automatic Spooler.

The Favorites of the World!

THESE Machines have been remodeled and improved until they are most perfect in all respects. Their parts are all of steel or wrought iron forgings; adjustment for wear is provided for; the Shuttle used by either carries 42 yards of No. 50 Cotton; quietness and lightness have been increased; elegant wood-work is applied to all Family Machines. Special attention given to packing compactly and safely for Foreign Shipment. ☞ Prices of Machines varying according to Styles and Models.

SEND FOR CIRCULARS AND PRICE LISTS.

WEED SEWING MACHINE COMPANY,

HARTFORD, CONN., U. S. A.

NATIONAL NEEDLE COMPANY,

MANUFACTURERS OF

Standard Sewing Machine Needles

FOR ALL MACHINES.

Highest Award at the Centennial Exhibition.

OFFICE AND WORKS, - SPRINGFIELD, MASS.

H. B. GOODRICH,

PIONEER ATTACHMENT HOUSE OF AMERICA.

☞ The Best Goods. The Lowest Prices. ☜

MANUFACTURER OF

GOODRICH SEWING MACHINES. | GOODRICH DIAMOND HEMMERS.
GOODRICH & BARNUM TUCKERS. | GOODRICH MACHINE NEEDLES.

General Western Agent for Johnston Rufflers.

"D. B. WESSON" SEWING MACHINE.

SOLE AGENT IN **Ohio, Indiana, Illinois, Wisconsin, Minnesota, Kansas, Iowa, Nebraska, Colorado.**

Orders for Goods, and Applications for Exclusive Territory should be addressed to

H. B. GOODRICH, 70 & 72 Adams Street, Chicago, Ill.

JOHN CLARK, JR., & CO.'S

BEST SIX-CORD

New Extra Quality, for

MACHINE AND HAND SEWING.

Prize Medals Granted for Excellence in Color, Quality and Finish.

THOMAS RUSSELL & CO., SOLE AGENTS,
NEW YORK.

THE JOHNSTON TUCK-MARKER

IS WARRANTED TO BE

Better Made, More Durable and Easier on the Sewing Machine than any Tuck-Marker on the Market.

Write for Price List and Circular to

JOHNSTON RUFFLER CO., Ottumwa, Iowa.

LIGHTNING SEWER.

THE NEW

Wilson Oscillating Shuttle Sewing Machine

Is wonderful in its conception, and unequaled in its capacity for doing a large range of sewing in textile fabrics and in leather. Its motions are continuous, admitting of an extraordinary rate of speed, either by steam or foot power. Every motion of the treadle makes six stitches, thus producing about one-third more work in a day than other Sewing Machines. It has no stop motions, and tightens the stitch with the needle out of the fabric. It uses the well-known Wilson Compound Feed on both sides of the needle. It has two-thirds less parts than any other first-class Sewing Machine. Its arm is fully eight and one-half inches long, and five and one-half inches high, and the whole Machine is very compactly and scientifically constructed. In its proportions, elegance of design, and general appearance it is unsurpassed. Its simple, powerful and perfect mechanism places it as far in advance of all other Sewing Machines as the telephone is superior to the tin speaking tube. The WILSON MENDING ATTACHMENT, for repairing all kinds of textile fabric *without patching*, furnished *free* with all WILSON SEWING MACHINES, together with a Tucker, Ruffler, Corder, Set of Hemmers, Binder, &c. Prices furnished, with freight charges prepaid, and machines furnished on trial to responsible parties, to be used with steam-power, in places where we have no agents. Send for Illustrated Catalogue and Price List, No. 230.

AGENTS WANTED.

Address WILSON SEWING MACHINE CO.,
CHICAGO, ILL., U. S. A.

Sewing

PACKARD'S

Sewing Machine Needles,

Manufactured for all Machines.

Address all orders to

Middleboro, Mass.,

DOMESTIC NEEDLE WORKS.

OUR NEEDLES
are made from the Finest Quality Cast Steel, and are Warranted equal to the Best.

Machine

Stanard's Patent Needles (the New Davis, Eldredge, and New St. John,) are manufactured by these Works, licensed under U. S. Patent, No. 55,927, and our customers are fully protected in their use.

ALL ORDERS PROMPTLY FILLED

DOMESTIC NEEDLE WORKS,

Middleboro, Mass.,

Manufacturers of

Sewing Machine Needles

of every description.

Needles.

THE NEW LIGHT-RUNNING HOWE!

ITS SUPERIORITY ACKNOWLEDGED!

SPECIAL NOTICE TO THE TRADE.

We are now prepared to furnish the ***New "B" Howe Sewing Machine*** for Family use in any quantities desired, and take pleasure in calling the attention of the Trade to this MOST RELIABLE of all Machines,

THE NEW LIGHT-RUNNING HOWE.

In principle and construction it has no equal. The easiest Machine in the market to sell. Every one is as fine as skilled labor can produce. We build no inferior grades, the greatest care being used in sending out these Machines in perfect condition. While the great perfection of stitch produced by the OLD HOWE is maintained in the New B, its excellence is increased by the great improvements in the size of arm, in finish, in simplicity, in speed, and as recently improved it stands unrivaled as the lightest running Lock Stitch Machine in the market.

Special attention is also called to the **Howe "D" Machine** for manufacturing purposes of all kinds. It can be used as Cylinder or Platform Machine at the will of the operator.

The NEW "B" HOWE has no equal, and is the cheapest and best Machine for the Agent to sell and the consumer to purchase.

☞ **Send for Circular, Price List and Terms.**

The Howe Machine Company, 28 Union Square, New York.

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ALL FORMER YEARS OUTDONE.

356,432 Genuine Singer Sewing Machines Sold in 1878,

BEING 73,720 MORE THAN IN ANY PREVIOUS YEAR.

☞ **SPECIAL NOTICE.**—Many abuses have grown up under the old system of selling sewing machines through "MIDDLE MEN," whose cupidity has often led to misrepresentation and fraud. For the protection of the public and ourselves we have *abandoned this whole pernicious system.* We have abolished the "middle-man," *and sell directly through our own salaried agents,* whom we are able to control. We can thus give to EVERY PURCHASER of a Genuine Singer Sewing Machine the guarantee of a company of twenty-five years' standing, employing *forty thousand men,* that any machine sold by a "Singer" agent is exactly what it is represented. The difference between such a guarantee and the guarantee of a canvasser, representing unknown, irresponsible concerns, is too marked to require comment.

A GRAND GOLD MEDAL was awarded to the "SINGER" at the Paris Exposition, 1878. ☞ No other "Grand Prize" than a Gold Medal was awarded to Sewing Machines.

SOME VERY HARD NUTS TO CRACK.

☞ 1—Companies have sprung up in every part of the Union for making "Imitation Singer Machines."

Why are not similar companies formed for making imitations of other Sewing Machines?

The public will draw its own inference.

☞ 2—The Singer has taken the FIRST PRIZE over ALL competitors more than TWO HUNDRED TIMES. **Why?**

After the Chicago Fire, the Relief Committee undertook to furnish sewing machines to the needy women of that city. Applicants were permitted to choose from six different kinds of machines. 2,994 applicants were furnished with machines; 2,427 chose Singer Machines, and 517 distributed their choice among the five other kinds of machines! These girls were to EARN THEIR OWN LIVING on these machines. *Why did they take Singer's?*

☞ 3—THE PEOPLE'S AWARD TO THE "SINGER."

The people bought Singer Machines as follows:

1870	127,833	1873	232,444	1876	262,316
1871	181,260	1874	241,679	1877	282,512
1872	219,758	1875	249,852	1878	356,432

Sales of 1878 over Sales of 1870, 228,599 Machines. A Three-fold Increase.

THE SINGER MFG. COMPANY, Principal Office, 34 Union Square, New York.

The Singer Manufacturing Company has 1,500 Subordinate Offices in the United States and Canada, and 3,000 Offices in the Old World and South America.

Wheeler & Wilson New Sewing Machines,

FOR FAMILY USE and all GRADES of MANUFACTURING in CLOTH and LEATHER.

EXPOSITION UNIVERSELLE INTERNATIONALE de 1878. **COMMISSARIAT GENERAL ETATS UNIS D'AMERIQUE.**

CHAMP-DE-MARS, PARIS, 8th Nov., 1878.

I have examined the official List of Awards at the Universal Exposition, as published by the French authorities, and find that only one Grand Prize was awarded for Sewing Machines; that was given to the WHEELER & WILSON COMPANY of New York.

The Grand Gold Medal and Diploma were delivered to me at the Palais de l'Industrie, October 21, and by me at once given to the representative of that Company at the Exhibition. (Signed) R. C. McCORMICK, COM. GENERAL.

The only Grand Gold Medal and Grand Prize Diploma awarded for Sewing Machines at the Paris Exposition, 1878, may be seen at the office of

WHEELER & WILSON MANUFACTURING CO.,

44 East Fourteenth Street, Union Square, New York.

Established 1834.

Manufacturers of

Grand, Square & Upright Pianos.

DUNHAM

Warerooms and Factory:

155th and 156th Streets, and Fourth Avenue, New York, U.S.A.

STILL CONTINUES

TO

"Lead the World."

THE ESTEY ORGAN,

MANUFACTURED BY

J. ESTEY & CO.,

Brattleboro, Vt.

STEINWAY

GRAND, SQUARE AND UPRIGHT

PIANOS.

STEINWAY & SONS' STEINWAY & SONS

STEINWAY & SONS are the only Manufacturers who make every part of their Piano-fortes, exterior and interior (including the casting of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,

Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,

No. 15 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.

Opposite One Hundred and Twentieth Street, New York.

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